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## TEXAS' THEATRICAL IMPRESARIO

C. RICHARD KING

Much of the success of the theatre in Texas for almost four decades can be attributed to Henry Greenwall, who, as manager of halls in Galveston, Houston, Dallas, Fort Worth, and Waco between 1869 and 1906, was able to arrange for stellar attractions of the American stage to tread the Texas boards. As president of the Texas, Arkansas, and Louisiana Theatrical Circuit<sup>1</sup> and as organizer of a booking agency with headquarters in New York City during the years between the Civil War and World War I, Greenwall was in a position to keep before Texans the best of theatre. He did so with an adroitness and with an understanding of the times and of the audiences who patronized his opera houses. J. S. Gallegly in *Footlights on the Border* writes, "Henry Greenwall's effort to develop and preserve the independence of the 'provincial' theatre was the most notable contribution a representative of the far Southern area made to the American stage."<sup>2</sup> Unfortunately, as often happens, the name of the impresario is almost forgotten in Texas today, his name even failing to appear in the two-volume *The Handbook of Texas*.

A native of Germany, Henry Greenwall was brought to New Orleans by his parents in 1837, when he was five. He remained in New Orleans until the final shot of the Civil War ended one of his dreams. An ardent sympathizer with the Southern cause, he would have enlisted in the Confederate Army except that he was charged with the responsibility of helping care for the large family in his home.<sup>3</sup> He was successfully employed in a brokerage house when his older brother, Morris, was discharged from the army. Determined to enter business together, the brothers moved to Galveston; they had no occasion to regret that move.

In 1867, an actress of note, Augusta L. Dargon, became stranded on the Texas coast. Usually cast in heavy roles, she was capable as a comedienne, yet she found herself in debt to the Greenwall Brothers brokerage firm.

Instead of selling her effects for whatsoever they might bring, Morris conceived the idea of renting a theater and affording Miss Dargan (*sic*) the opportunity to play her repertory and thus retrieve her fortunes. The fact that she had not had much success on her own account did not deter him. He was confident that with his aid she would do well. An old frame building on Market Street was converted into a makeshift theater, and Miss Dargan was featured as the star of the stock company.<sup>4</sup>

A building was leased by the Greenwall Brothers later and extensive repairs and improvements were begun. Changes in the structure were described in the *Galveston News*:

The galleries have been extended all around, two boxes added, and a large addition of dressing rooms is being constructed. The old advertisement curtain has been consigned to the lumber room, and a new one supplied, painted in the city—which, though somewhat bourgeois, is about as well looking as the drop curtains in any of the theatres in the country. When the building is finished it will be as pleasant and commodious and handsome as we are likely to have a theatre in many years. The Messrs. Greenwall, who now have it in charge, thoroughly understand the tastes of this community, and being gentlemen of liberal views, of ample means, and determined to carry it through, we predict a season of success to them, and of great enjoyment upon the part of the many citizens who will now have an opportunity to gratify their tastes, without being crowded to suffocation, as in the “cozy little temples of art of last winter.”<sup>5</sup>

A special showing of the remodeled Galveston Theatre held October 26 drew “a great many persons including quite a number of ladies,” who found the hall “a comfortable place to pass the long winter evenings near at hand. . . .” Members of the press who inspected the building commented that “the gentlemen who have rebuilt the Barn are well satisfied. . . .”<sup>6</sup> Headliners of the troupe contracted to play in the remodeled Galveston Theatre were announced November 3, and included J. T. Herndon, first low comedian and stage manager; T. G. Drummond, leading man of the Britannia Theatre of London; and Miss Sophie Miles, leading lady of the Britannia.<sup>7</sup> In the November 13, 1867, issue of the *Galveston Daily News*, Henry and Morris Greenwall announced that gentlemen wishing to take their families to the grand opening of the theatre could purchase tickets at the book store managed by J. E. Mason, where plans of the interior of the opera house were displayed. It was suggested that patrons invite their wives to accompany them to select their seats.<sup>8</sup>

With the hall “now in every respect as complete and comfortable as money can make it . . .,” Galvestonians eagerly awaited the arrival of the steamship *Tybee* from New York, for it would deliver a dramatic corps. The *Tybee* arrived November 18, and the following days the Greenwall Band created interest in the theatre by serenading residents. Interviews with “some of our old theatre going citizens” led one critic for the *Daily News* to predict that “the present season will yield a liberal remuneration to the enterprising Greenwalls as well as fill a vacuum in the dramatic line that has been anxiously desired.”<sup>9</sup> A story in the newspaper on November 20 revealed that the leading lady of the troupe would read an address written especially for her by Miss Mollie E. Moore, and although a large house was expected, the reporter wrote: “. . . the very best order will be maintained at all times. Upon this the Greenwall Brothers are determined.” The Greenwalls’ advertisement in the same issue of the *Daily News* gave the prices for the evening performances of *London Assurance* and *Swiss Swans* as \$5 to \$10 for private boxes, \$2 for orchestra seats, \$1.50 for parquette seats reserved, \$1 for dress circle seats, and \$.75 for accommodations in the gallery.<sup>10</sup> The opening night event was described in the *Galveston Daily News*:

## Greenwall's Theatre

The opening night of a new Theatre is always an event in any city, and that of the Galveston was especially interesting to us, inasmuch as it was our first attempt to inaugurate the drama, on the scale in which it usually exists in a metropolis. Despite the fact that the whole day had been marked with inclement hours, the weather being fitful and variable as the temper of a spoiled beauty, the auditorium was graced with an army of beauty, fashion, and elegance, not equalled by either of the gala nights of the Opera, last spring. Never before has so brilliant an audience assembled in our city.

Before the play, Miss Sophie Miles read the opening address by Miss Mollie Moore. Were we disposed to perpetuate a pun, we should say that the poetress wrote with *More* than her usual grace and exceeded her previous efforts by several *Miles*. . . .<sup>11</sup>

The response, prepared by Edward A. Ferris, a member of the newspaper staff ended with a couplet:

And in the coming Winter, Spring, and Fall,  
We'll strive to deck with *greenbacks* our *Greenwall*.

A "comparatively small house" the next night with "many empty seats," was termed a surprise by an amusement writer for the Galveston newspaper, who noted that beyond a doubt the theatre was "better fitted up than any we have had; the scenery is superior in every respect. . . ." He later mentioned that the company's wardrobe had not arrived but was expected that morning. Costumes would, he admitted, "enable the troupe to appear to much better advantage than in the trumped up costumes they had been compelled to use the past two nights."<sup>12</sup> In a column containing an apology from the Greenwalls, the critic wrote, "We have observed the same old hat used by Macbeth coming out in the afterpiece upon the carrotty head of Dickory."<sup>13</sup> Arriving on board the *Clinton* December 11, the costumes were welcomed by the critic:

During the last few nights the great importance of appropriate costumes has been more apparent from the lack of them on previous occasions. Indeed the wardrobe of the company seems to be abundantly stored with the most elegant theatrical paraphernalia.<sup>14</sup>

So long as the Greenwall Brothers produced such numbers as *Rough Diamond*, *Time Tries All*, *Money*, *Still Waters Run Deep*, *Conjugal Lesson*, and *Delicate Ground*, the theatre was not a sell-out, and a local journalist reported:

. . . We regret to see, however so many vacant chairs when the acting is so excellent, and when the enterprise is one which is of so much advantage in a business point of view to the people of Galveston. We imagine, of course, that the Messrs. Greenwall had an eye to the main chance when they inaugurated the enterprise,

but this does not at all render it the less deserving of patronage. They are, however, gentlemen of energy and business qualifications, and are determined to succeed, and we believe, will do so. When our friends from the interior visit us more freely we expect to see full houses.<sup>15</sup>

When the Star Stock Company of Galveston began staging Shakespearean dramas, the attendance improved. *Othello*, performed December 18, "did certainly fully answer the wishes of friends of the drama here,"<sup>16</sup> and *Richard the Third* was given December 21 "to quite a large house."<sup>17</sup>

When the Greenwalls produced *Arrah-na-Pogue* late in January, 1868, the theatre was "jammed full of people" to see stage mechanics create a sinking tower effect, which has been billed as "the greatest novelty of all times." A critic for the Galveston paper predicted that the play and the acting ability of the company "induce us to believe that the play season has commenced with the Greenwalls."<sup>18</sup> Despite the well wishes of the press, the season did not pass without incident. In March, just before the curtain went up one evening, one of the actors became intoxicated and stabbed the property man with a pair of scissors. The performer was "ejected from the green room immediately, and his place supplied without any trouble or delay."<sup>19</sup> Near the close of the season, however, the Greenwalls balanced the notoriety received from the stabbing incident by tendering the services of their Star Stock Company to perform a benefit for Bayland Orphans' Home "on Easter Monday." The expiration of the company, after three successful months, drew editorial tribute from the *Galveston Daily News*.

Any night for three months we have been able to driven [sic] away the cares of the day and forget the inefficiency of the supply of local news in witnessing their superb representations of life and action in other times and lands. We also reflect that though the lessees may not have realized large profits, the community at large has been very greatly benefitted in a pecuniary point of view by the season performances of the company. The theatre has been what it has not been in Galveston for many years, at all times a pleasant, respectable and orderly place of amusement. A large amount of money has been weekly distributed by the members of the company amongst classes of people here, to whom it has been a real benefit, to boarding house keepers, retail merchants, tailors, shoemakers and painters. The business men of the city have been able to invite their patrons from the interior to a pleasant entertainment rendering their stay here agreeable and in many instances prolonging the time they had intended to remain in the city.<sup>20</sup>

On April 2 the Greenwall Brothers managed Miss Sophie Miles in *Arrah-na-Pogue* in the Perkins' Theatre, Houston, which was lighted by gas lights for the first time. Appearing opposite Miss Miles was Drummond. Not all went well, though. Accused of mistreating the troupe, the Greenwalls countered with charges that the Houston contract had been violated.<sup>21</sup>

The fall season opened in Galveston in September, 1868, and included

such popular dramas as *Richard the Third*, *Our American Cousin*, and *Leah the Forsaken*. *Foul Play*, by Dion Boucicault, was performed early in the season, making Galveston the first Southern city in which the work was produced, an accomplishment attributed to "the enterprise of the Greenwall Bros."<sup>22</sup> *Under the Gas Light* was performed ten consecutive times with an eleventh presentation scheduled later in the week for "the gentlemen and ladies who will be here from Houston and the interior."<sup>23</sup> Despite the apparent satisfaction members of the troupe gave patrons, a critic for the *Galveston Daily News* chided local citizens who had been in the largest theatres of the world but were "turning up their cosmopolitan noses and 'phoo phooing'" the performances of the Galveston stock company. He wrote:

The dramatic company performing at our neat little theatre is not composed of a galaxy of theatrical stars, but of a troupe of stock actors, who can afford to perform for moderate salaries, and do not complain at the lack of convenience and elbow room that larger theatres and more roomy stages afford. Taking all things into consideration then, we do not only have no fault to find, but feel inclined to commend and praise rather than condemn and censure.<sup>24</sup>

For the opening of the season at the Perkins' Theatre, December 14, 1868, Fanny B. Price performed *Nobody's Daughter*, the first time that the drama was produced on the Texas stage. "The fashionable few" who saw her were moved to tears by her portrayal.

As manager of Perkins', Henry Greenwall maintained his reputation for keeping the opera house respectable. On January 7 the audience had gathered, but no performance took place. During the first scene of *Rosedale*, stage manager R. D. Ogden discharged Maude St. Leon following a discussion backstage. When Belle Boyd, a member of the troupe, came to the defense of Miss St. Leon, words passed between her and Henry Greenwall. Miss Boyd rushed on stage, informing the audience that she had been "grossly insulted by Mr. Greenwall," and declared that she would not continue her engagement. She told the audience that Greenwall had questioned her conduct during the war.<sup>25</sup> She retired from the stage, and Ogden apologized for having to suspend the performance.<sup>26</sup>

Bad weather for a period of several weeks and the misunderstanding with Miss Boyd and Miss St. Leon were brightened by a proposal of the *Galveston Daily News* that the Greenwalls be honored with a benefit February 29, 1869. Scheduled for the evening were *Honey Moon* by Tobint and *Love Chase* by Sheridan Knowles, and the *News* urged attendance through this notice:

The Messrs. Greenwall have done all that the resources at their command would allow to give our people an acceptable place of amusement. That they have succeeded is beyond the question of a doubt. And the best talent the country affords has been engaged, and the plays have been produced with all properties and effects of a first-class theatre.<sup>27</sup>

Another benefit was scheduled for the Greenwalls on the night of March 11, 1870, when a "large and enthusiastic audience" attended a performance by the Buckley Serenaders. The Greenwalls, the reporter editorialized, "ought to be well satisfied with the substantial testimonials of appreciation."<sup>28</sup> When the manager left by steamer for New Orleans in the spring of 1870 "for the purpose of engaging a troupe (probably the Morlacci Ballet Troupe)," the editor of the *News* paid additional tribute to the theatre:

As our citizens are aware, the theatre has been closed for the last week past, and the demand for some place of amusement has been so great as to determine the manager to meet it without further delay.<sup>29</sup>

An advertisement for the Perkins' on March 7 renamed Henry Greenwall as lessee and proprietor and announced nightly performances.

By 1871, Henry Greenwall was so firmly entrenched as a manager of theatrical entertainments that a reporter for the *Houston Telegraph* referred to him as "the well known theatrical manager" in announcing arrangements for re-opening Perkins'. He continued:

We understand that the principal moneyed men of the city have pledged their support to the new management. The company which Mr. Greenwall proposed to bring forward is now in New Orleans. It was originally engaged for the new theatre, now being built, and soon to be completed, corner Market and Tremont streets, and is represented as a first-class troupe of dramatic artists.<sup>30</sup>

The leading lady of this new troupe was Augusta Dargon. As the year progressed, "all the Houston papers" were writing "in the most flattering terms" of the troupe then performing in that city.

. . . They are unanimous in pronouncing [them] the very finest troupe that has ever visited Texas. Mr. Greenwall the manager deserves great credit for his public spirit in providing the lovers of the drama in our State with an opportunity of witnessing the efforts of artists who hold the first rank in their profession; and we are looking with impatience for the completion of the Galveston theatre, that we can enjoy a similar pleasure ourselves.

A column of news items in the *Galveston Daily News* concurred:

The theatrical company now engaged at Perkins' Theatre is superior to any which has heretofore visited our city, and has been better patronized than its predecessors, showing that the taste and discrimination of our citizens require cleverness in the stage, and are not satisfied with any and every exhibition which may be placed on the boards. The company has tendered the manager, Mr. Henry Greenwall, a complimentary benefit. Mr. Greenwall deserves it richly for his enterprise. Houston is so much in love with his fine company that an effort will be made to retain it and leave Galveston out in the cold.<sup>31</sup>

On February 28, 1871, the *Galveston Daily News* reported the completion of the Tremont Opera House, which was leased to Morris and Henry Greenwall. Houston was alive with rumors "that a number of gentlemen of wealth contemplate the erection of a first class theatre in this city . . . after the plans of Niblo's Garden, New York."<sup>32</sup>

Fortune smiled on the Greenwalls. Augusta Dargon toured Australia under the management of Morris Greenwall, and Henry Greenwall had persuaded Willard Richardson, founder and editor of the *Galveston Daily News*, to erect the Tremont Opera House. Upon the death of Morris in 1882, Henry took Edward A. Greenwall into the partnership. "The father and son prospered and by master strokes extended their control until they had a practical monopoly of the show business in Texas."<sup>33</sup> In 1883, Henry leased the Dallas Opera House, which under his direction "received an endless caravan of entertainers."<sup>34</sup> Two years later, Greenwall was writing in the *New York Mirror* that Texas was one of the best fields for good attractions. "We have no use for ham-fatters . . . and poor shows must keep out of this state," he warned.<sup>35</sup> Greenwall assumed a three-year lease on the Tremont in Galveston in February, 1884, and the owner agreed to "refurnish the house with improved chairs and to spend the sum of \$1800 in making improvements." The contract stipulated that "beyond that sum any excess up to \$400 is to be borne by Mr. Greenwall. . . ."<sup>36</sup> Greenwall then took over the Sweeney and Combs Opera House in Houston and renamed it Houston Theater.<sup>37</sup> When Greenwall added Fort Worth Opera House in 1890, the building was remodeled to seat 1,213 persons.<sup>38</sup> With the addition in 1892 of the Waco Opera House to his list of interests in the state, Greenwall became Texas' outstanding theatrical manager.

Yet, billing often proved a problem for the theatrical czar; he once found himself faced with another concern in connection with the Tremont Opera House. In January, 1884, J. H. Haverly's troupe was scheduled to arrive at the theatre on the same date that the Minnie Maddern combination was to come into town, each having received a contract for the same date. Greenwall, deciding that he could schedule Haverly's production of *The Silver King* to better financial advantage on the dates he had booked Miss Maddern, had proposed to cancel the Maddern group and offered \$300 for the dates. Miss Maddern's husband-manager, Harrison Grey Fiske, rejected the offer. Negotiations continued; Fiske demanded \$450 plus train fares from Galveston to New Orleans. Once in Galveston, the manager hinted that he would seek an injunction to prevent the Haverly players from opening their show. A conference between lawyers was called, and Fiske agreed to accept \$300. The Maddern combination left the Tremont Opera House for Vicksburg.<sup>39</sup>

As manager of the Tremont, Greenwall already had been named defendant in a civil rights case. In June, 1875, he was charged

. . . with depriving Mary Miller, a citizen of the United States of African descent, the full enjoyment of the accommodations, advantages, facilities, and privileges of a certain theatre, known as the Tremont Opera House, in the city of Galveston, and then, to



wit, on the 20th of March, 1873, open as a place of entertainment.

It is further charged that Mary Miller had purchased a ticket of admission to the theater; had entered the same and was forcibly expelled therefrom by the defendant, and was denied the privileges and accommodations of a theatre on account of her race and color.<sup>40</sup>

As reported in the *Dallas Weekly Herald*, the incident involved "several negroes" who endeavored to force an entrance to the dress circle.

Their tickets had been previously purchased by white men. Manager Greenwall took up their tickets and refunded the money to the negroes. It is thought it will be made a test case in the courts.<sup>41</sup>

District Judge Amos Merrill on June 13 read his charge to the jury, which at two in the afternoon announced that it could not agree upon a verdict. Despite the judge's urging, the foreman expressed his belief that members could not agree "if they remained out until next January." Yet, foreman Albert Somerville later announced, "We the jury find the defendant guilty." Judge Merrill remarked that were it in his power, "he would set fine at one cent, but the lowest sum, according to law, was five hundred dollars." The court then suggested that the matter had been "brought through the cowardice of Mr. Greenwall," who lacking "moral courage" after selling the tickets, had been absent on the date of the performance.<sup>42</sup>

\* \* \*

Death came to Henry Greenwall on November 27, 1913. Surrounded by his family and a few intimate friends in his apartment over the Greenwall Theatre in New Orleans, he died of Bright's Disease, from which he had suffered several years, complicated by the infirmities of old age. Eighty-one years old at the time of his death, he was the "oldest active theatrical manager in the United States."<sup>43</sup> Funeral services were held from the family apartment and burial was in the Metairie Cemetery in New Orleans.

The *Fort Worth Record*, where he held theatrical property, paid tribute to Greenwall in this manner:

Full many a tear of sorrow will be shed when the news of the death of Henry Greenwall is read. Gentle and tender, loving and loyal, he was a man who drew to him friends who never put his friendship to test in vain.

The author of the obituary for the *Record* cited an incident of a company stranded in Galveston twelve years earlier. The local manager had planned a benefit to raise enough money to pay the fares for the members to leave town. He wired Greenwall suggesting that after expenses were met, the remainder be turned over to members of the stranded troupe. Greenwall fired a message in return, stating that the Greenwall circuit would stand all the expenses and if enough money were not raised through the benefit, he personally would supply the deficit.<sup>44</sup>

The *New Orleans Times-Democrat* paid honor to the man who had been identified for more than twenty years with the management and ownership of New Orleans theatrical houses:<sup>45</sup>

He was a man of great imaginative insight and broad mind. His most signal service to the actors of America was accomplished during his fierce and brilliant battles for the life of the independent theater. Though he went down to defeat through the treachery of supposedly firm allies, his efforts to inspire the independent spirit of the profession will never be suffered to die out.<sup>46</sup>

When Bronson Howard's *Shenandoah* was produced at the Boston Museum on November 18, 1888, Daniel Frohman was in the audience. Stranded in Boston without financial resources, he believed that the play, unsuccessful at first, had potentiality, so he secured rights to produce the drama outside Boston. To receive the financial backing necessary for completing the transaction and getting the drama on the stage of the New York Star Theatre, Frohman took Al Hayman and R. W. Hooley into partnership, Hyman and Hooley contributing \$1500 each and Frohman adding his energy, time, and talent. The combination of Frohman, Hayman, and Hooley eventually became the so-called Theatrical Syndicate, a commercial enterprise which made no pretense of devotion to art but which was responsible for stabilizing the theatrical profession in the United States.<sup>47</sup> At a time when almost every community of any size had a theatre and when managers of these halls made spring pilgrimages to New York to negotiate for individual attractions to keep their theatres operating the following season, the Syndicate began successful operation that would continue until 1910. Managers depend upon successful negotiations; companies also were at the mercy of the method for successful bookings. The Syndicate, consisting of Sam Nixon and Fred Zimmerman of Philadelphia, and Charles Frohman, Al Hayman, Marc Klaw, and Abraham Erlanger of New York, owned or controlled approximately forty theatres throughout the United States and the booking agencies which supplied these theatres with attractions. Strength of the Syndicate lay not in its control over theatres of the country, but in its control over regions, so that traveling companies were forced into Syndicate halls in order to avoid long, unprofitable gaps in their itineraries. Theatre managers who accepted the Syndicate's terms were assured a steady stream of performers without undue competition, and producers and actors who signed Syndicate contracts were rewarded with engagements in the leading opera houses throughout the country. Unwilling to experiment with plays which did not promise certain success, the Syndicate often resorted to dramatization of novels rather than gambling with works of unknown but gifted American writers. Greenwall refused to join the Syndicate, which had been organized to drive him out of business. He called a meeting of stars in his Grand Opera House in New Orleans, and the meeting was attended by such celebrities as Francis Wilson, Richard Mansfield, James O'Neill, Fanny Davenport, Harrison Grey Fiske, A. M. Palmer, and others. Greenwall leased houses in Atlanta, Memphis, Nashville, and Savannah in order to build a southern circuit, and he opened his exchange in New York.

Opposition to the Syndicate was strong at first but did not continue. Actors regarded by the Syndicate as leaders of the opposition were offered extra inducements in the way of bookings and of New York engage-

ments in order to win them to the Syndicate's stable. Some of Greenwall's trusted employees turned against him. He admitted he was whipped. In 1909 he sold out his interests in Galveston and Houston, but retained his property in Dallas, Fort Worth, and Waco, which was under the management of Phil Greenwall.<sup>45</sup>

It was Henry Greenwall who first thought of the booking system that was popular when opera houses yielded to modern picture theatres. He revealed his plans to Abe Erlanger one evening. His idea, as he explained it, was not to create a monopoly but to provide continuous entertainment for the southern circuit. Seeing the possibilities of the plan, Erlanger seized upon it and from it derived a fortune. When he sought to deprive southern states of talent, he found Greenwall in his way. Greenwall established the American Theatrical Exchange of New York, which was in existence at the time of his death, as a booking agency for the south.

Of Greenwall, it was said:

One of the most virile figures of American theatrical life disappeared from mortal ken and passed behind the scenes of this world Thursday morning at 2:55 o'clock, when Henry Greenwall reached the last stage of the sunset journey and lifted the curtain of eternity.<sup>46</sup>

#### FOOTNOTES

<sup>1</sup>Interviewed by a *Dallas News* reporter on September 1, 1886, Henry Greenwall explained his circuit. "We commence at Pine Bluff, Ark. Then come Little Rock, Hot Springs, Texarkana, Palestine, Tyler, Denison, McKinney, Dallas, Fort Worth, Waco, Austin, Bryan, San Antonio, Galveston, Brenham, Beaumont, and Lake Charles, La."

<sup>2</sup>J. S. Gallegly, *Footlights on the Border* (The Hague, 1962), 171.

<sup>3</sup>John S. Kendall, *The Golden Age of the New Orleans Theatre* (Baton Rouge, 1952), 584.

<sup>4</sup>*Ibid.*

<sup>5</sup>*Galveston Daily News*, September 29, 1867.

<sup>6</sup>*Ibid.*, October 23, 1867.

<sup>7</sup>*Ibid.*, November 3, 1867.

<sup>8</sup>*Ibid.*, November 13, 1867.

<sup>9</sup>*Ibid.*, November 19, 1867.

<sup>10</sup>*Ibid.*, November 20, 1867.

<sup>11</sup>*Ibid.*, November 21, 1867.

<sup>12</sup>*Ibid.*, November 22, 1867.

<sup>13</sup>*Ibid.*, November 24, 1867.

<sup>14</sup>*Ibid.*, December 14, 1867.

<sup>15</sup>*Ibid.*, December 11, 1867.

<sup>16</sup>*Ibid.*, December 19, 1867.

<sup>17</sup>*Ibid.*, December 22, 1867.

<sup>18</sup>*Ibid.*, January 21, 1868.

<sup>19</sup>*Ibid.*, March 18, 1868.

<sup>20</sup>*Ibid.*, March 28, 1868.

<sup>21</sup>Gallegly, *Footlights on the Border*, 83-84.

<sup>22</sup>*Galveston Daily News*, October 27, 1868.

<sup>23</sup>*Ibid.*, November 8, 1868.

<sup>24</sup>*Ibid.*, October 3, 1868.

<sup>25</sup>Some authorities on Civil War history claim that Belle Boyd was "insanely devoted to the Southern cause" and others insist that she was not loyal to the Confederacy. Some suggest that she was Belle Starr; some declare that she was the wife of Cole Younger. Some say that she was a "camp follower." Belle Boyd (1843-1900) generally was regarded as a Confederate spy whose start in her war-time career came when she shot a Union soldier in her home in Virginia. Soon the 17-year-old beauty employed her charm and daring in uncovering information for the South. Taken prisoner on numerous occasions, she eventually fled to England, where she married Lieutenant Sam Wlyde Hardinge, a former Federal officer who once had been her captor. Louis A. Sigaud, writing in *Belle Boyd, Confederate Spy* (Richmond, Va., 1944), 190, mentions that Belle Boyd changed her name to Nina Benjamin and under that name was hired by Maurice (*sic*) and Henry Greenwall as star for their theatres in Houston and Galveston. Contemporary accounts use the name Belle Boyd in their reviews of her theatrical performances and dramatic readings.

<sup>26</sup>*Galveston News*, January 9, 1869.

<sup>27</sup>*Ibid.*, February 28, 1869.

<sup>28</sup>*Ibid.*, March 12, 1870.

<sup>29</sup>*Ibid.*, March 28, 1870.

<sup>30</sup>*The Telegraph and Texas Register*, January 10, 1871.

<sup>31</sup>*Galveston Daily News*, January 31, 1871.

<sup>32</sup>*Ibid.*, February 26, 1871.

<sup>33</sup>*Ibid.*, November 28, 1913.

<sup>34</sup>Sam Acheson, *35,000 Days in Texas* (New York, 1934), 127.

<sup>35</sup>Kendall, *The Golden Age of New Orleans Theatre*, 584.

<sup>36</sup>*Galveston Daily News*, February 3, 1883.

<sup>37</sup>*Houston: A Complete History* (Houston, 1942), 196.

<sup>38</sup>*The Bohemian Magazine*, III, No. 2 (Fort Worth, December, 1901-January, 1902), 67.

<sup>39</sup>*Galveston Daily News*, January 11, 1884.

<sup>40</sup>*Ibid.*, June 14, 1873.

<sup>41</sup>*Dallas Weekly Herald*, March 6, 1875.

<sup>42</sup>*Galveston Weekly News*, June 7, 1875.

<sup>43</sup>*Galveston Daily News*, November 28, 1913.

<sup>44</sup>*Fort Worth Record*, November 28, 1913.

<sup>45</sup>In 1912 Greenwall owned or controlled the Greenwall, Elysium, and Dauphine Theatres in New Orleans.

<sup>46</sup>*New Orleans Times-Democrat*, November 28, 1913.

<sup>47</sup>Lewis C. Strang, *Players and Plays of the Last Quarter Century* (Boston, 1902), 212-214.

<sup>48</sup>M. B. Leavitt, *Fifty Years in Theatrical Management* (New York, 1912), 565.

<sup>49</sup>*New Orleans Times-Democrat*, November 28, 1913.